

# Cast—Synopsis—Exploitation Ideas—Artists' Designs

Everything you need for a real  
advertising and exploitation campaign on

JUN 14 1921

## DAVID WARK GRIFFITH'S

latest production

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## "DREAM STREET"

a dramatic comedy

Suggested by Characters of Thomas Burke

Scenario by Roy Sinclair

Read this folder through—it will bring money to your box-office

This picture should be handled in a big way because it is a big picture. It has played the larger cities for admissions ranging from fifty cents to two dollars.

Whatever you do, however, keep in mind that it should be done in a dignified manner, and in doing so you will undoubtedly bring to your theatre a decidedly high class of clientele—a new patronage for your house that you never had before.

In New York when the picture was presented at the Town Hall, privilege was obtained from the Board of Aldermen to change 43rd Street on which the theatre was located, to Dream Street, and at all street intersections the sign "Dream Street" was posted. This created a great deal of comment and it can be done very easily in any community.

Choose some brilliant color to light the exterior of your house. Make it an odd color and then flood the exterior of your theatre with lights of that color. In New York the theatre management advertised that the theatre was located on 43rd Street or Dream Street "At the Light of the Great Red Flare." On the roof of the theatre every evening they set off tremendous amounts of red lights which attracted unprecedented attention. It matters not

what color is used, but be sure you do something of this sort.

The best bet for this production is increased advertising and bill posting. The picture is wonderfully attractive and all that is necessary for you to do is to go after it in a big way so that you fill your house the first day. The people will pass the word around and the show will draw capacity business thereafter.

We urge that you do everything in a very refined and dignified manner, because it is not the type of a picture that should be "circused." To do it otherwise would help to cheapen the wonderful possibilities of the production. But in warning you not to do the "ballyhoo" stunts, we do not mean that you should sit tight and do nothing. Doing nothing will get you nowhere. We strongly advise that you advertise this picture in bigger space than you have ever before used, and if you will look through these folders carefully you will find sufficient material to put on a two-week campaign.

Whatever you do, write the Publicity Department, 729 Seventh Avenue, New York City, and tell us about it. If we can assist you tell us your conditions and we will give you every aid possible.

DAVID WARK GRIFFITH

presents

"DREAM STREET"

A Dramatic Comedy

Suggested by Characters of THOMAS BURKE

Scenario by ROY SINCLAIR

CAST OF CHARACTERS

Gypsy Fair	Miss Carol Dempster
Her Father	W. J. Ferguson
James "Spike" McFadden	Ralph Graves
Billie McFadden	Charles Emmett Mack
Sway Wan	Edward Peil
Samuel Jones	Porter Strong
A Police Inspector	Charles Slattery
Tom Chudder	George Neville
The Sayer of Old Truths (The Good Influence)	Tyrone Power
The Trickster of the Streets (The Evil Influence)	Morgan Wallace

Entire production under the personal direction of MR. GRIFFITH.

Photography by HENDRIK SARTON

Technical Superintendent, FRANK WORTMAN.

Sets designed by CHARLES N. KIRK.

Film Continuity by ROSE and JAMES SMITH.

Music adapted by LOUIS SILVERS.

NOTE—Details of London police and inquest procedure furnished by officials of Scotland Yard.

### DETAILED SYNOPSIS OF "DREAM STREET"

Some may say "Limehouse, Poplar or High Streets" but none of these are claimed further than that the characters look from wistful windows and walk with visions along a street of dreams.

Gypsy Fair is the pride and pupil of her old father, a former dancing master, now member of a minor dancing team in a music hall, and supporting the household with her earnings. She is gentle, brave and gay, swift and restless as a bird, with a splash of Southern blood in her. Poverty has placed the father under the thumb of an inspector of police, as a paid informer, a "stool-pigeon."

During a street fair, so gay that it almost seemed that dreams came true, she meets James "Spike" McFadden and his brother, Billie. Spike is young, brawny and swaggering, conquering the males with his fists and the girls with his splendid looks, physique and baritone voice. Billie is weaker, but aflame with melodies which he tries to express.

The sudden stopping of a stubborn mule throws Gypsy at Spike's feet during the fair, and the next time he sees her he considers himself an old acquaintance. An impression Gypsy promptly changes.

But Gypsy's heroism during a fire at the music hall makes her all the more desirable. During a panic, she quieted the crowds by her bravery, beauty and talent in dancing, when all the other players refuse. For this valor, she is given an advance in salary and opportunity.

In the audience that night are Spike and Billie, also Sway Wan, renegade wanderer from a noble family in China, present keeper of a secret gambling den for which the police are searching.

During the abandon of the dance, Gypsy throws her garter into the air, and Sway Wan catches it. Though she was unknowing, Sway Wan occupied a room just across a narrow court from her, so he could often see her through the window, and almost touch her. He comes to admire her greatly. That night he meets her outside the stage door, and presents her with a lily and handshakes.

Resenting his familiarity, it chances she meets the Police Inspector, and with a great idea for the release of her father from his unpleasant obligations, agrees to trade a tip on the whereabouts of the gambling place, to which Sway Wan had invited her, in return for her father's exemption.

The bargain is made, the raid occurs—shortly after Spike had left—and Sway Wan becomes a vengeful enemy to Gypsy.

Another friend of Gypsy is Tom Chudder, the pawnbroker, with a mysterious underground passage into his store from the distant wharfs.

All these live under the influence of two contending forces, a street preacher who is a power for good in the little street, and the strange violinist with the weird, beautiful face. When he plays, he incites all the evil.

Sway Wan enlists the aid of an old enemy of the McFadden boys into his services, a common thief. This thief sees Billie putting away the money he gets for his songs, into a secret safe for a great purpose of which Gypsy is the principal. For Billie so loved Gypsy that he took work as an usher in the theatre to be near her.

Continued on next page



## Copy for Your Advertisements

Dream Street—Some may say London—Limehouse, Poplar or High Street—but we do not claim any of these. Our people are dream people who look from wistful windows or walk with visions on the Street of Dreams.

We tell of struggling human souls—of a Voice of Good against a Voice of Evil—a trickster of the street—old as sin—Sin that waits through the strings of his violin. Between these two forces struggle our little characters in a battle of Good and Evil.

Gypsy was gentle, brave and gay, swift and restless as a bird, vivid with an heritage of southern blood

A Sayer of the old Truths; "Faith, Hope and Love, but the greatest of these is Love."

An apostle of the worn, misguided, jested-at dream—Love, Love that suffereth much that is long abiding, our salvation, our dream—that is of God.

The Evil Influence—a trickster whose music stirs the heart with strangely evil thoughts.

In the mystery of life what influences are around us? Is it not true now, as of old, that Satan, Prince of the Pit of Evil Thoughts, still whispers?

Eat and drink for tomorrow out goes the light;  
Sin is as important as goodly night;  
For tell me, Neighbor, without wrong,  
How could there be right?

Selfishness—father of Brutality,  
Hatred, War.

The mystery of the mask intrigues his little public.  
It also hides—but—  
How many people in real life wear masks?

While on Earth's big and little, absurd and divine, the Evening Star looks down.

Life is not what it seems;  
It's but a thing made out of dreams,  
So make pure and sweet the dreams.

Sin—golden, laughing,  
More beautiful than goodly might;  
Hold, eat, drink of it,  
For tomorrow out goes the light.

Greater love hath no man than this—that he lay down his life for his friends.

David Wark Griffith in a superlative example of his incomparable art.

Years ahead of all other motion pictures. So perfect it is life—so pure it is classic.

A photodramatic entertainment you will never forget.

The wonder picture of the year.

Such art so real one can think only of the classics and of the masterly paintings remembered through the ages; so exquisite, so fragile, so beautiful and fragrantly poetic, is "Dream Street."

Mr. Griffith has far exceeded the power of the written word. It would be impossible for the greatest master of language to picture the emotions as Griffith has perpetuated them

# D. W. GRIFFITH'S DREAM STREET

From Two Stories  
by THOMAS BURKE

The Teeming Byway of Rugged Romance—where skulking figures—  
inspired love—bad desires—

CLASH

in a dramatic battle of emotions

Name of Theatre

## At the SIGN OF THE GREAT RED FLARE

Continued from page one

At first repulsed, Spike becomes more enamored with Gypsy, meeting her one night after the show. She was the first girl not to fall a willing admirer to his strutting.

Gypsy is living alone, her father having died one night while asking her to dance her new dance for him. When she finished she found him dead. Knowing that Gypsy too admired him, the impetuous Spike walked boldly into her room. Billie, who had become very jealous of the many admirers of Gypsy, had given Gypsy his oath that he would kill any person that troubled her. Billie is temperamental and headstrong in his passions.

Billie decides to give Gypsy some flowers, but is too timid to knock on the door, leaving them for her. Spike, piqued by her indifference and jibes, declares he will kiss her. A struggle begins—Billie hears her calls and protests, enters the room, and sees Gypsy in Spike's unwelcome embrace.

Billie draws his revolver and declares he will kill Spike. The devotion between the brothers, continuing from an orphaned infancy, has been staunch and remarkable. This is the first break. With the gun at his brother's heart, Billie hears the voice of Good. He weakens and repents.

And when Spike meets him later in their rooms, he is ready to crush him with a blow, but instead the great love they bear each other results in a dramatic reconciliation.

A few nights later, Spike and Gypsy find their love supreme. On this night the jealous Billie returns moodily to his room to find the thief stealing his savings. In a struggle, the thief is killed.

Spike returns to find Billie hysterical beside the cold body. He realizes he must protect Billie, sends him from the room, and when the neighbors come, called by the shooting, says he alone was in the room.

He makes his escape to Sway Wan's room, and sends Sway Wan with a message to Gypsy. As she leaves the room, Sway Wan seizes her, drags her into his silken-curtained chamber, and proposes marriage, threatening to inform the police, on watch in the street outside, if she protests. But Spike escapes, and seeing him leave, with a dagger, makes her escape.

Gypsy finds the office where she goes for Spike's pay, closed. The police inspector sees her and follows her to her room. There he demands that she warn the police if Spike arrives, by a lifting of the lamp shade in signal. She agrees, in order to get him from the room, should Spike come. Across the narrow court, Sway Wan has heard the instructions.

Spike comes for the money. Gypsy gives him her warning instead. Then Spike asks her if she can get Tom Chudder to let him use the secret passage for escape. She goes on the errand, leaving Spike alone.

Sway Wan, with the aid of a wire, lifts the lamp-shade, the police enter and arrest Spike. When Gypsy returns, the inspector thanks her for the signal and hands her a five pound note as reward. Spike believes he has been betrayed.

Billie hears of the arrest, but is under the influence of evil cowardice and refuses to take his blame.

At the inquest, Spike is charged with slaying. The Coroner demands that his brother be brought. Spike declares his brother's name shall be kept out of the hearing, and says he alone was in the room when the killing occurred.

Then Billie arrives, accepting all the responsibility, and informing the jury how the thief had knocked him down, struck at him with a chair, and he had shot in self-defense.

Later Spike and Gypsy are married. They sign a splendid contract, she to dance and he to sing. Billie has received a King's pardon and is now a rising young composer.

And then in the close, they appear in their home, searching for something. Suddenly a rustling of a drapery over a chair, and a tousled hair baby lifts the curtain to play peek-a-boo. A very happy family.

## "DREAM STREET"

IS AN  
UNUSUAL  
PICTURE

The little players live...not act...through nine reels.

The direction is an exquisite and advanced work.

The characters are delightfully human, really individual, and most interesting.

The action is touched with a quick glow of suspense that whips attention to a complete absorption.

There are a great many sets, some very beautiful.

The love scenes, we feel, are the most natural ever presented in the films.

The production is wrapt in a great royal mantle of beauty.

D. W. GRIFFITH'S

New  
Dramatic Comedy

DREAM STREET

First Performance in the

CENTRAL THEATRE

(Date of Show)

"Holds your interest from start to finish" (American)

D. W. GRIFFITH  
PRESENTS

## DREAM STREET

"Griffith's sheer genius revealed again" (Telegram)

CENTRAL THEATRE

(Date and Time of Show)

Limited Engagement

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